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Features of the Second Person Pronouns in “*Shi-ji* (史記)”

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In Chinese classics there are various first and second person pronouns. In this thesis I treat features of the second person pronouns in “*Shi-ji*”.

1. The Cases That a Speaker Changes the Second Person Pronouns in Conversation

I take the case in “Biography of Wu Zi-xu (「伍子胥列傳」)” for example, that a speaker changes the second person pronouns in the middle of conversation, and explain that it shows his mind, attitude and so on and effects comic play.

2. The Difference between “Ru (汝)” And “Ruo (若)”

Both “ru” and “ruo” are used for a subordinate by a superordinate and are also used among subordinates, with the exception that sometimes a subordinate uses the words for superordinate in order to express his great anger or contempt. “Ruo” is used for expression of more violent emotion than “ru”.

3. “Zi (子)”, “Gong (公)” and “Jun (君)”

“Zi”, “gong” and “jun”, these three second person pronouns are more courteous than “ru” and “ruo”. There are two cases of use of “zi”. One is its use among friends or equals, and the other is that a superordinate uses it for a

subordinate. The former is the ordinary expression in calling to each other among higher public officials. The latter expresses respect and familiarity. However, superordinate and subordinate don't necessarily mean higher and lower classes, but sometimes mean only which speaker is in a stronger situation.

"Gong" is used in order that a superordinate may show the special respect for a subordinate. "Jun" is used for a superordinate, and is also used for a subordinate in order to express respect. The word implies more respects than "zi" and "gong". In a given conversation, when speakers belong to different classes, one uses "zi" or "gong" while the other uses "jun." The speakers being equal, when one uses "zi", the other also uses "zi", not "gong."

In a conversation a speaker may change the second person pronouns from "ru" or "ruo" to "zi" or "gong", and from "zi" or "gong" to "jun", but he cannot do from "zi" to "gong".

4. The Second Person Pronoun Used by the Gao-Zu (高祖) in Han (漢).

It is "ruo" that is the second person pronoun characterized the Gao-zu in Han and it agrees with his character and attitude. After him, emperors never used "ru" or "ruo" with the exception of the special case.

The publication of the *Hsiao-ching chih-chieh* 孝經直解 and the research into the period

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Kuan Yün-shih (貫雲石 (Sevinč-Qaya 小海石海涯)) is a Uighur who is known as a representative separate arias writer in the Yüan dynasty. However, contrary to expectation, it is not noted that he was a high official of the Mongolian Government and he was engaged in a cultural project which mainly dealt with Confucianism.

The *Hsiao-ching chih-chieh* is one of the writings which shows such his another side. It was printed in the Yüan dynasty, and that it has an illustration in every pages. [Its form is as follows. The top one third is an illustration and the bottom two thirds is the body of *Xiaojing* (孝經) and its translation and annotation. The *Hsiao-ching chih-chieh* is the oldest of all printed books extant which have this form.]

By the way, one of the reason why this book attracted considerable attention is strange colloquial language which is used there. This colloquial language

is similar to the language of an epigraph is introduced in the *Yüan tien-chang* (元典章) and T'sai Mei-piao's (蔡美彪) *Yüan-tai pai-hua-pei chi-lu* (元代白話碑集錄) that is Chinese vernacular version of the Mongolian in the so-called literal translative style. Consequently, whether this language was used only in writing or this strange language was actually spoken has been a main matter of controversy among Japanese scholars. However, such a matter is ultimately nothing but an empty theory unless we solve the fundamental question, that is, in what situation, in what standpoint, and by what group or individual the *Hsiao-ching chih-chieh* is published.

The fact that the preface written by Kuan Yün-shih at the beginning of the *Hsiao-ching chih-chieh* is dated the 16th of January of 1308 suggests that the preparation of its publication was mostly done in the previous year. And the year 1307 was an important year in the political history of Mongolian empire, and in the publishing history of China. According to *A History of Yüan* (元史), the publication of the *T'u-hsiang Hsiao-ching* (圖象孝經) and the *Lieh-nü-chuan t'u-hsiang* (列女傳圖像) was commanded in commemoration of Ayurbarwada's ascending the Crown Prince in June. On July 19, Qaisan Qa'an gave the title of "Ta-ch'êng (大成)" to Confucius who is the originator of Confucianism. The day was also Qaisan Qa'an's birthday. In August, he gave the command to publish the *Hsiao-ching* which are Mongolian translations written in Uighur character and hPhags-pa script, and to distribute them to the rulers. Judging from these details, it is quite possible that the *Hsiao-ching chih-chieh* is also memorial publication of the nation. Besides, *T'u-hsiang Hsiao-ching* and the *Hsiao-ching chih-chieh* are linked to each other on the point that both of them are illustrated books. Moreover, judging from many data, it is probably a positive fact that Ch'ao Mêng-fu (趙孟頫) draw original pictures of illustrations in both the *Hsiao-ching chih-chieh* and the *Lieh-nü-chuan* (列女傳) which was published by Yü Shih-an (余志安) who lived in Chien-an (建安). Then, it is quite Possible that the *Hsiao-ching chih-chieh* and the *Lieh-nü-chuan* which we look today have a great deal with the *T'u-hsiang Hsiao-ching* and the *Lieh-nü-chuan T'u-hsiang* infinitely. Besides, Ch'ao Mêng-fu was a 11th direct descendant of Ch'ao K'uang-yin (趙匡胤) who founded Sung dynasty. On the other hand, Kuan Yü-shih came of the Uighur nobility. The fact that they both participated in the publication also suggest that the *Hsiao-ching chih-chieh* was a national publication.

The *Hsiao-ching* is a primary educational textbook. When an emperor and the Crown Prince who are not the Han Chinese study Chinese literature, they use the *Hsiao-ching* in translation. And in that period, even Taoism group such as

Qh'üan-chên-chiao (全真教) and Chêng-i-chiao (正一教) studied the *Hsiao-ching* as an important doctrine. And they often fraternized with high dignitaries such as Ch'ao Mêng-fu and Kuan Yün-shih. All people in the Mongolian Imperial Court expected the publication of the *Hsiao-ching*.

And, in fact the *Hsiao-ching* which is introduced in Li I-yu's (李逸友) *Hei-ch'êng ch'u-t'u wên-shu : Han-wên wên-shu chün* (黑城出土文書漢文文書卷) and whose reference number is F43W2 is the *Hsiao-ching chih-chieh* written by Kuan Yün-shih. However, this is not illustrated. That is the evidence showing that the *Hsiao-ching chih-chieh* was propagated even into Qara-Qota. Besides, it is also an important material which holds the key to link the *T'u-hsiang Hsiao-ching* and the *Hsiao-ching* which is Mongolian translation together.

The theory that the language in the *Hsiao-ching chih-chieh* was a common language in the northern region of China does not make sense. This is misinterpretation caused by the preconceptions that this book is not official publication.

The book which has illustration in all pages regarded as vulgar picture book was in fact published by the nation which took the initiative. And it is an undeniable fact that Dai-ön yeke mongrol ulus published memorial publication on the occasion of emperor's enthronement and the Crown Prince's ascending. From now on, we should study other publications and literature of the Yüan period from these point of view. Moreover, we should consider the appearance of books illustrated at every pages taking account of not only the influence it had on after ages but also the history of printing of Islamic and European world.

From the *Wu-dai-shi Ping-hua* 五代史平話
to the *Fei-Long Quan-Zhuan* 飛龍全傳
——The fate of Jiang-shi 講史——

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The *Wu-dai-shi Ping-hua* is mainly based on historical works. It traces history in the same way with Jiang-shi. Jiang-shi later learned the style of Xiao-shuo (小說), which is often beyond history.

The *Wu-dai-shi Ping-hua* is the main source of the *Nan-Song Zhi-zhuan* (南宋志傳), and the *Nan-Song Zhi-zhuan* is absorbed into the *Fei-Long Quan-*

Zhuan (飛龍全傳). Through this evolution, the name of *Wu-dai-shi* was lost, historical facts were decreased and fictions were increased.

Recreation is more important for many people than training, it is why there are certain parallels between the fate of Jiang-shi and the *Wu-dai-shi Ping-hua*.

Kuriyakawa Hakuson and the Mysticism in Modern Chinese Literature

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The mysticism in modern Chinese literature has an apparent western nature, according to Rudolf Otto, the German theologian, is characterised by its “outward floating” feature while the eastern is “inward floating”. In this essay, the author argues that Kuriyakawa Hakuson plays an important role in introducing western mysticism into China, which his literary theories are based on. That is also why Kuriyakawa is so attractive to the modern Chinese writers since his literary theories are kept up with the main current of the world literature in the 20th century. The essay will mainly study his influence on Lu Xun and Zhou Zuo-ren, especially Lu’s essay “*Sihuo*” (死火) and Zhou’s book “*Ouzhou wenxueshi*” (歐洲文學史).

“*Sihuo*” has been commonly recognised as a complicated poetic essay since 1930s. This essay is the first attempt to study this aspect in the light of western mysticism. Through studying Lu and Zhou’s works, the writer tries to prove that the influence of western mysticism share a common background and signify an important trend of the modern Chinese Literature.

TRANSLATIONS AND NOTES:

Zhuzi yulei lunwen

— Hiroshi KOZEN, Kyôto University. Yûko KIZU, Kyôto University.
Mareshi SAITO, Nara Women’s University.

REVIEWS:

Satoshi NAKAZATOMI: *A Study of Chinese Narratives*, 1996

— Bunkyo KIN, Kyôto University

MISCELLANEOUS:

Studies of Chinese Poetry in America——from 1962 to 1996 (Ⅱ)
——William H. Nienhauser, Jr., University of Wisconsin

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